

# Questions Booklet

**January 1999**



# **English 30**

## **Part B: Reading**

### **Grade 12 Diploma Examination**

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**January 1999**

**English 30**

**Part B: Reading**

**Questions Booklet**

**Grade 12 Diploma Examination**

***Description***

**Part B: Reading** contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 7 reading selections in the Readings Booklet.

**Time: 2 hours.** This examination was developed to be completed in 2 hours; however, you may take an additional  $\frac{1}{2}$  hour to complete the examination.

***Instructions***

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

**Answer Sheet**

A  B  C

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.
- Answer all questions.



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**I. Read the excerpt from the speech on pages 1 to 5 of your Readings Booklet and answer questions 1 to 12.**

1. The principle device that the author uses to introduce the essay (lines 1 to 7) is
  - A. a question
  - B. an anecdote
  - C. a quotation
  - D. an explanation
2. The quotation in line 26, “ ‘My wife reads novels. I haven’t got the time,’ ” is **most closely** related to the author’s argument in
  - A. “For pleasure is not a value, to the Puritan; on the contrary, it is a sin” (line 40)
  - B. “To the strangely mystical mind of the money-changer, this justifies its existence; and by reading it he may participate, a little, in the power and mana of its success” (lines 46–48)
  - C. “The American boy and man is very commonly forced to define his maleness by rejecting certain traits, certain human gifts and potentialities, which our culture defines as ‘womanish’ or ‘childish’ ” (lines 51–53)
  - D. “Children’s imaginative play is clearly a practicing at the acts and emotions of adulthood; a child who did not play would not become mature” (lines 67–69)
3. In the context of lines 29 to 31, the phrase “perfect self-assurance” **most strongly** indicates an attitude of
  - A. righteousness
  - B. persuasiveness
  - C. submission
  - D. hostility

*Continued*

4. According to Le Guin, in the “Puritan value system” (line 39), literature is judged according to its

- A. insightful ideas
- B. social relevance
- C. imaginative truth
- D. practical application

5. In the phrase “the strangely mystical mind of the money-changer” (line 46), the use of “mystical” is ironic in that

- A. the psychology of success is a mystery
- B. successful business practice is not accidental
- C. the businessman’s approach to life is material
- D. it is impossible for anyone to predict a bestseller

6. By juxtaposing “*War and Peace*” and “the theory of relativity” (lines 69 and 70) Le Guin emphasizes that

- A. adult minds engage in superior thinking
- B. imagination is a universal source of creativity
- C. art and science are separated by an unbridgeable gap
- D. rational thinking is a source of major accomplishments

7. The speaker believes that the purpose of disciplining the imagination (lines 71 to 74) is to

- A. reduce material gain
- B. eradicate daydreaming
- C. give direction to creativity
- D. offer alternatives to creative thinking

8. Le Guin argues that a repressed imagination (lines 78 to 96) will

- A. hinder the growth of other intellectual faculties
- B. nurture the development of a healthy moral sense
- C. wither and die, destroying the capacity for creative thought
- D. force itself to the surface in chaotic and distorted forms

*Continued*

9. “‘I haven’t got the time,’ he snaps, swallowing a Maalox pill for his ulcer and rushing off to the golf course” (lines 120 to 121) serves as one of several examples of

- A. social satire
- B. scientific theorizing
- C. ironic understatement
- D. artistic discrimination

10. Which of the following statements offers the **best** interpretation of “Le Guin’s Law” (line 135)?

- A. A rejection of fantasy guarantees material success.
- B. Fantasy is the preferred realm of the young and innocent.
- C. The appeal of fantasy depends exclusively on one’s social and financial status.
- D. The pursuit of wealth and the appreciation of fantasy are fundamentally incompatible.

11. According to the author, Americans fear fantasy **mainly** because fantasy

- A. threatens deeply rooted cultural characteristics and values
- B. emphasizes the important differences between males and females
- C. wastes time and energy that would be better spent on other pursuits
- D. encourages an unrestrained and undisciplined use of the imagination

12. The author **most clearly** justifies her “personal defense of the uses of the imagination” (line 141) in the lines

- A. “For fantasy is true, of course. It isn’t factual, but it is true” (line 155)
- B. “They are afraid of dragons, because they are afraid of freedom” (line 159)
- C. “Normal children do not confuse reality and fantasy—they confuse them much less often than we adults do” (lines 160–161)
- D. “it is by such beautiful non-facts that we fantastic human beings may arrive, in our peculiar fashion, at the truth” (lines 171–173)

**II. Read the poem on pages 6 and 7 of your Readings Booklet and answer questions 13 to 20.**

13. The speaker describes the morning of the twenty-second of March chiefly in terms of

- A. material abundance
- B. the similarity of past and present
- C. familiar images, sounds, and silences
- D. the contrast between the painting and reality

14. The theme of renewal suggested by the title is **most clearly** reinforced in

- A. “All the green things in the house / On fire with greenness” (lines 1–2)
- B. “a cardinal starts / Singing” (lines 24–25)
- C. “The cup of tea / Still steams between your hands” (lines 41–42)
- D. “the nameless, radiant vacancy at the window” (line 44)

15. The impression created by the image “limp wrists of steam Curl auspiciously up from the cup” (lines 7 to 8) is one of

- A. delicate promise
- B. strong determination
- C. weakness and malevolence
- D. fatigue and disappointment

16. The painting above the bed (lines 11 to 22) can **best** be described as depicting a scene that is

- A. invigorating
- B. melancholic
- C. foreboding
- D. idyllic

*Continued*

17. The image that serves to connect the scene in the painting to the speaker's world is

- A. "small, smoothbacked stones" (line 14)
- B. "A brace of leafy branches" (line 18)
- C. "at the bristle-tip / Of the Scotch pine" (lines 23–24)
- D. "a little / Gasp of gears" (line 29–30)

18. The images that contrast each other **most** are

- A. "limp wrists of steam / Curl auspiciously up from the cup / Of tea I've brought you" (lines 7–9) and "a blue jay / Shrieks blue murder beyond the door" (lines 9–10)
- B. "The sun / Spreads an open field like butter" (lines 15–16) and "the water is a flat sheet / Of tin" (lines 17–18)
- C. "the five cows bend down" (line 20) and "their own / Cow faces in the water" (lines 21–22)
- D. "The sighs the cars and pickups make" (line 28) and "a little / Gasp of gears" (lines 29–30)

19. The phrases that **best** suggest satisfaction and longing are

- A. "dumbfounded smudge" (line 21)
- B. "seven compound metal notes" (line 25)
- C. "three sweet / Mournful Oms" (lines 33–34)
- D. "No past, no future" (line 38)

20. The vivid sensory impressions noted in this poem ultimately provide the stimulus for the poet's

- A. satiric tone
- B. didactic pose
- C. subjective musings
- D. objective judgements

**III. Read the excerpt from a novel on pages 8 to 10 of your Readings Booklet and answer questions 21 to 30.**

21. The opening 14 lines of this excerpt introduce Sara's characteristic reluctance to betray her

- A. anxiety
- B. empathy
- C. cheerfulness
- D. disappointment

22. In line 19, "some rare, delicate creature they were privileged to look after" serves to suggest Toby's parents'

- A. satisfaction
- B. desire to control
- C. overzealousness
- D. dedicated understanding

23. Sara mentions Toby's grandfather in line 24 in order to

- A. characterize her husband
- B. gain Toby's sympathy
- C. shift responsibility
- D. intimidate Toby

24. Sara's unspoken attitude toward Toby's intention to become a "jobbing labourer" (lines 53 to 62) is one of

- A. respect
- B. resignation
- C. indignation
- D. indifference

*Continued*

25. Sara's uneasiness in line 67 is **most likely** based on the fact that she

- A. realizes that Toby is wasting her time
- B. doubts the integrity of Toby's motivations
- C. senses that she is not going to escape responding to Toby's need
- D. realizes that Toby's parents understand him better than she does

26. Toby's emotional vulnerability is **most effectively** conveyed by

- A. "‘I’m not staying, Gran’" (line 32)
- B. "He smiled at her, but something had gone from his eyes. Some light" (line 42)
- C. "‘I can’t go home’" (line 44)
- D. "‘By the time you get to know anything important, you’re old’" (line 68)

27. In line 73, "restful illness" and "chimney corner" serve as

- A. metaphors reinforcing Sara's desire to retire from family demands
- B. oxymorons suggesting Sara's life of victory over family hardship
- C. details that heighten the impression of family turmoil
- D. details foreshadowing the family's dissolution

28. Sara's sense of inadequacy is **most effectively** conveyed in

- A. "she saw herself as a ship leaving shore, casting-off lines and sailing for deep, quiet waters" (lines 36–37)
- B. "She felt, suddenly, both impatient and tired" (line 69)
- C. "a big woman with plump, fiery cheeks, energetic and powerful" (lines 76–77)
- D. "a ruined fortress, only the strong walls standing" (lines 77–78)

*Continued*

29. In this excerpt, Sara is **most consistently** characterized as

- A. seeking to be a pillar of strength
- B. adopting a self-protective disguise
- C. despairing of her failure as a mother
- D. showing impatience with the needs of others

30. The **strongest** tension in this excerpt derives from

- A. inner conflict
- B. social conflict
- C. moral discrepancies
- D. generational struggles

**IV. Read the excerpt from a play on pages 11 to 14 of your Readings Booklet and answer questions 31 to 41.**

**31.** In lines 1 to 8, Eleanor’s questions to her husband, Gloucester, reflect her

- A. hopes for Gloucester
- B. sympathy for Gloucester
- C. impatience with Gloucester
- D. encouragement of Gloucester

**32.** In lines 9 to 16, Eleanor encourages Gloucester to

- A. seize the crown for himself
- B. humble himself before the king
- C. seek divine favour for their goal
- D. take pride in his current position

**33.** Gloucester’s reaction to Eleanor’s opening remarks (lines 17 to 21) stresses his

- A. fear of death
- B. love for Eleanor
- C. desire for power
- D. loyalty to the king

**34.** In addition to explaining his state of mind, Gloucester’s dream (lines 25 to 31) serves to

- A. confirm the power of his position
- B. foreshadow Hume’s final revelations
- C. indicate his desire to distract Eleanor
- D. establish his friendship with Somerset and Suffolk

**35.** A synonym for “chide” in line 41 is

- A. scoff
- B. scold
- C. cherish
- D. applaud

*Continued*

36. Gloucester's reaction to Eleanor's dream (lines 41 to 50) conveys his

- A. repentant guilt
- B. scornful indignation
- C. willingness to listen
- D. interest in her motives

37. The “tedious stumbling blocks” Eleanor refers to in line 66 are

- A. Henry and Margaret
- B. Somerset and Suffolk
- C. the restrictions of her gender
- D. the misgivings of her husband

38. Eleanor has employed Hume to

- A. act as her spiritual guide
- B. spy on her husband’s enemies
- C. carry messages to the cardinal and the duke
- D. arrange a meeting with a witch and a magician

39. Eleanor and Gloucester are contrasted **most directly** in their respective lines

- A. “Put forth thy hand, reach at the glorious gold” (line 11) and “Banish the canker of ambitious thoughts” (line 18)
- B. “With sweet rehearsal of my morning’s dream” (line 24) and “My troublous dreams this night doth make me sad” (line 22)
- C. “he that breaks a stick of Gloucester’s grove / Shall lose his head” (lines 33–34) and “Methought this staff, mine office-badge in court, / Was broke in twain” (lines 25–26)
- D. “Yes, my good lord, I’ll follow presently” (line 61) and “I go. Come, Nell, thou wilt ride with us?” (line 60)

*Continued*

40. Hume's soliloquy (lines 91 to 111) indicates that he is motivated **primarily** by his

- A. interest in monetary gain
- B. belief in the supernatural
- C. desire to please the cardinal
- D. casual pleasure in mischiefmaking

41. The situational irony implicit in this scene is **most directly** exemplified by

- A. "But list to me, my Humphrey, my sweet duke" (line 35)
- B. "wilt thou still be hammering treachery / To tumble down thy husband and thyself" (lines 47–48)
- C. "Hume must make merry with the duchess' gold; / Marry and shall!" (lines 91–92)
- D. "Hume's knavery will be the duchess' wrack / And her attainture will be Humphrey's fall" (lines 109–110)

**V. Read the excerpt from the novel on pages 15 to 19 of your Readings Booklet and answer questions 42 to 50.**

**42.** The statement in line 6, “But Knecht knew nothing about this,” serves to

- A. create tension for the reader
- B. explain Joseph’s excitement
- C. explain the innocence of Joseph’s perspective
- D. indicate the uncommunicative atmosphere of the school

**43.** The word choice used to describe Joseph’s imaginings in lines 20 to 27 indicates that the word “regent” means

- A. referee
- B. authority
- C. councillor
- D. administrator

**44.** The statement “The boy and the old man ceased to think of anything else, . . . as their parts crisscrossed” (lines 102 to 104) conveys **mainly** the

- A. complex demands of music
- B. insignificance of the material world
- C. musical skill of the boy and the Master
- D. shared experience of the boy and the Master

**45.** The effect of the fugue on Joseph is **most clearly** described in

- A. “it seemed to him that he was hearing music for the first time in his life” (lines 126–127)
- B. “saw himself and his life, saw the whole cosmos guided, ordered, and interpreted by the spirit of music” (lines 130–131)
- C. “to rejoice at the bliss of the moment” (line 135)
- D. “‘Making music together is the best way for two people to become friends’ ” (lines 139–140)

*Continued*

46. The qualities of the Music Master that most serve to develop Joseph's talent are the Music Master's

- A. warmth and encouragement
- B. remoteness and reputation
- C. age and unpredictability
- D. expertise and versatility

47. The limited omniscient point of view is effective in this story **mainly** in that it

- A. conveys the simple nature of Joseph's life
- B. emphasizes the Master's recognition of Joseph's talent
- C. provides access to the complexity of Joseph's experience
- D. heightens the suspense concerning Joseph's fear of failure

48. The turning point of the episode related here occurs

- A. at the departure of the Master
- B. during the playing of the fugue
- C. in Joseph's retrospect, years later
- D. when Joseph is called from his classroom

49. The effect created by beginning the last paragraph with the phrase "Many years later" is to emphasize the

- A. swift passage of time
- B. idea of artistic unity
- C. timelessness of beauty
- D. lasting impression of the experience

50. The implication of the final sentence is that

- A. humility may be honoured by greatness
- B. veneration is given only to the insignificant
- C. musical talent is a prerequisite to inspiration
- D. instructions come from unworldly messengers

**VI. Read the poem on page 20 of your Readings Booklet and answer questions 51 to 58.**

51. The contrast established in the poem is **most effectively** conveyed by the lines

- A. “Cities roar where his voice / In lonely wilderness first sang out praise”  
(lines 3–4)
- B. “Winters to chill the heart / That slowly withers in the summer’s heat”  
(lines 7–8)
- C. “The axe’s chime / And swiftly builded house / Would mean a city”  
(lines 14–16)
- D. “How he has ravaged earth / Of her last stone, her last, most stubborn tree”  
(lines 19–20)

52. In the context of this poem, the image “Cities roar” (line 3) is ironically paralleled by the image

- A. “summer’s heat” (line 8)
- B. “High harvest” (line 12)
- C. “axe’s chime” (line 14)
- D. “folded hands” (line 17)

53. Lines 7 to 12 describe the

- A. productive nature of the pioneer’s land
- B. cyclical nature of the pioneer’s hope and despair
- C. resourcefulness of the pioneer’s farming methods
- D. pioneer’s losing battle with time and the elements

54. In context, “He sits with folded hands” (line 17) conveys the pioneer’s

- A. physical decline
- B. unexpected retirement
- C. resolute determination
- D. reflective resignation

*Continued*

55. In the context of the poem, the word “burns” in line 18 conveys that the pioneer is

- A. refreshed in spirit
- B. envious of others
- C. consumed with dismay
- D. rationalizing his failure

56. The repetition of the word “last” in line 20 serves to convey a sense of that which is

- A. flexible
- B. durable
- C. susceptible
- D. irrevocable

57. The tone of the poem is one of

- A. hope
- B. apathy
- C. cynicism
- D. satisfaction

58. The methodical labour of the pioneer is reinforced by the poet’s use of

- A. repetition
- B. rhetorical questions
- C. alliterative phrases and metaphors
- D. uniform stanzas and rhyme patterns

**VII. Read the excerpt from the play on pages 21 to 25 of your Readings Booklet and answer questions 59 to 70.**

**59.** The accompanying stage directions indicate that the exchange between Napoleon and Giuseppe in lines 1 to 16 is a reflection of their

- A. overt hostility
- B. mutual anxiety
- C. natural distrust
- D. mutual understanding

**60.** At the beginning of this scene (lines 1 to 21), the stage directions serve to emphasize Napoleon's

- A. gloomy nature
- B. arrogant assurance
- C. greed and suspicion
- D. ignorance of good manners

**61.** In the exchange between Giuseppe and Napoleon in lines 23 to 26, the playwright makes extensive stylistic use of

- A. balanced sentences
- B. rhetorical questions
- C. personification
- D. allusion

**62.** The stage direction accompanying Giuseppe's dialogue as he folds and rolls up the tablecloth (lines 42 to 47) is intended **primarily** as

- A. evidence of his deft skill as a waiter
- B. a symbol of his subservience to superiors
- C. an implicit parallel to Napoleon's European campaign
- D. demonstration of his admiration of Napoleon's conquests

*Continued*

63. In the context of this scene, Giuseppe's response to Napoleon in lines 75 to 76 is characteristic of his

- A. naivety
- B. dry humour
- C. bewilderment
- D. profound awe

64. In this scene, the dramatic purpose of "The lady upstairs" is to provide

- A. a parallel to Napoleon
- B. a contrast to Giuseppe
- C. an atmosphere of mystery and anticipation
- D. a context for the domestic sufferings caused by war

65. Read the following lines and answer the question below:

"I forbid you to talk to me about myself" (line 51)

"No: lay nothing here until the officer for whom I am waiting comes back"  
(lines 66–67)

"Giuseppe: your flatteries are insufferable. Go and talk outside" (line 84)

*(Suddenly becoming the commanding officer again and throwing GIUSEPPE off)*  
(lines 120–121)

In context, the above lines serve to indicate Napoleon's attempt to

- A. intimidate Giuseppe
- B. manipulate Giuseppe
- C. mask his real intentions
- D. uphold his self-important image

66. The meaning of the word "momentous" (line 139) is

- A. having great importance
- B. easily remembered
- C. temporary
- D. current

*Continued*

67. The extensive and elaborate stage directions in lines 127 to 143 serve to reinforce the playwright's

- A. general definition of masculinity
- B. mocking attitude toward the military
- C. knowledge of the importance of historical events
- D. admiration of those who do the work while others take the credit

68. The stage directions in this excerpt contribute **mainly** to the reader's appreciation of

- A. plot
- B. theme
- C. setting
- D. character

69. In this scene, Giuseppe's role serves as a means of

- A. illustrating the graciousness of the Italians
- B. providing comic relief in a tragic atmosphere
- C. revealing the more ordinary aspects of the Emperor
- D. setting up an encounter between Napoleon and the lady

70. The qualities that Napoleon and Giuseppe share are

- A. loyalty, pride, and generosity
- B. competence, commitment, and wit
- C. determination, arrogance, and ruthlessness
- D. ambition, resourcefulness, and impatience



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